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ABSTRACT

The importance of writing centers as places where process-centered, student-centered teaching takes place is emphasized in this paper. To illustrate this point, the paper provides profiles of four tutors--two males and two females--and discusses ways to improve tutor-student conferences, including having the tutor focus the conference on the student, thus eliciting more active involvement from the student. The major portion of the paper contains transcripts of tape recorded conversations between tutors and students. A questionnaire for evaluating tutors is included. (DF)

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Tutors in the Writing Center

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According to Maxine Hairston ("The Winds of Change: Thomas Kuhn and the Revolution in the Teaching of Writing, *CCC*, 33: 82), writing centers treat those victims who need first aid for their writing, a throwback to the diagnosis/prescription/clinic metaphor that was used early on in writing center history. True, some writing centers--or perhaps labs--have not grown up since their conception to do battle in the war on illiteracy; however, most writing centers have gone beyond the band-aid or fix-it or "laboratory" image of the early days. Still, the concept of what a writing center is to many in the profession parallels that early image--as Steve North points out in a recent article, "The Idea of a Writing Center" (*College English*, September, 1984).

I cannot say that all writing centers live up to North's description, places where process-centered, student-centered teaching occurs, parallels of a tutoring session held in an Athenian marketplace with a tutor named Socrates. I can say that I would welcome these skeptical colleagues to visit the writing center and eavesdrop on tutorial conversations, for that is what I did to the tutors in our Writing Center. Actually, I chose four tutors--two male and two female--and taped their tutoring sessions, telling them that I was interested in what kinds of questions students ask when they come in for help, so they would not be self-conscious during the taping of these sessions. The tutors also kept logs of their tutoring experience over the year in addition to filling out a questionnaire on their attitudes about tutoring, plus completing the Daly-Miller Attitude Test on their own writing. North suggests in an earlier article, "Training Tutors to Talk About Writing" (*CCC*, December 1982), that one of the best ways to determine how effective tutors are at their job would be to do case studies. Following, then, are such case studies for these four tutors.

Susan, 25, an English major who switched from geology, has tutored in the Writing Center for 18 months. At first, she was very insecure, thinking she would have to take some kind of test to be a tutor. As she noted, "Who am I to be telling them about their paper." In contrast, she now describes herself as a tutor: "Now I just walk in, sit down and hope I'm prepared for what the student asks." Still, she says that although she has more confidence, she continues to "question myself in the end." In her log she recorded:

> Do I see any growth in myself as a tutor? I see more confidence outside in approaching people, but less inside, in analyzing papers and writing my own. I feel safe and knowledgeable in the outer office and in the tutoring room when I'm helping with things with set answers. But when I follow a tutee with a paper in his hand into the tutoring room, it's like going on a hike out into the cold, hoping my coat is going to be warm enough. Am I good enough?

On the questionnaire, in answer to "has your writing ability changed because of your tutoring," she responds: I know more of the grammar rules and organization structures. [I] see writing more as a process." However, along with that, she notes: "My own writing is looking worse and worse to me." Even though she seems to

emphasize grammar, she offers the following advice to novice tutors: "don't attack grammar first. Go for organization and coherence. If those are bad, you'll have to rearrange anyway."

A transcript of a tutoring dialogue between Susan and a student from a class in fashion shows that Susan follows her own advice. She begins by establishing what the assignment was. The student comes in with her own requirements for the tutoring session: title, thesis statement, organization, and--of course--punctuation. Susan, before reading the actual text, finds out the background of the assignment. Then during the reading, she asks questions of the student about unclear meanings--as in the section on clothing denoting sexual attractiveness--and in doing so, she takes up 5 interchanges with the student to arrive at the desired result: clarification of the point with the student rewriting. Susan focuses on revision of particular paragraphs and transitions, asking 13 questions during the session; in contrast, the student asks the questions about usage, "is there an apostrophe there?"; "a comma here?"; "a dash here?" In short, the tutor focuses on the larger issues while writing and continually steers the student toward these issues which determine meaning in the essay. If the preferred percentage of teacher talk is 50% as North suggests ("Training Tutors"), then Susan has hit the ideal.

Kerry, 27, a major in Speech Communication and a minor in English, has tutored in the Writing Center for 3 months. Like Susan, she is not entirely confident in her ability as a tutor or as a writer; however, she depends on her enthusiasm to "carry" her through until she "really learns to teach well." That enthusiasm is evident in her tutoring log:

> It's fun for me to tutor because I think in a one-to-one situation, I can reach the students in a way a classroom teacher can't. Students seem to be much more comfortable with a tutor because we don't grade them--there is something about just offering suggestions and discussing them in a non-threatening manner that helps both parties relax and really enjoy the writing process. I'm one of the few people I know who wants to work in the English profession because of a love of composition instead of literature.

Kerry is equally enthusiastic about her own writing: "Writing makes me think because I must clarify my own thoughts before I can express them to someone else." In responding to the question on how her writing has changed, she noted, "I'm much more aware of each area I've helped students with. I'm much more careful with subject-verb agreement,grammar, sentence effectiveness, etc." That response would lead us to believe that Kerry focuses on grammar in her tutoring sessions, but in fact, she defines tutoring as being able "to ask the right questions and help students find answers within themselves."

In the transcript, we find that Kerry does, indeed, ask questions and in doing so leads the student to his own conclusions. The student begins the session by explaining the assignment, defining the problem his teacher has pinpointed but did not have time to deal with. Kerry, like Susan, reads the paper so that the student hears his own words. In doing so, they find specific areas on which to work. For example, Kerry's purpose is to "pick out ideas to expand the opening paragraph." She uses such phrases as "show me how" and "let me see if I understand that right." In doing so, together she demands response from the student and then restates his comments in an Adlerian response. She asks him to get out scratch paper so they can "throw out ideas" for expanding the thesis statement. Moreover, she gives the student positive response, "right" and "excellent paper." In this tutorial session, the student has some difficulty in grasping how to revise his thesis statement, but Kerry repeatedly leads him to his own conclusions by varying her questions and comments, however always leading to the same result--the student revising his own writing when the "lightbulb" turns on--as it finally does. And the student pinpoints the reason for

success: he needed time to talk. Kerry skillfully guides the student to his own rewriting, focusing on the global aspects of the essay, not the surface aspects. And she does so in a minimum amount of words, taking only 41% of the tutorial session for teacher talk.

Tim, 27, a physics major, became a tutor to sharpen his writing skills and relate to people other than "technogeeks." During his 6 months in the Writing Center, he--because he is computer literate--worked in the word processing portion of the Writing Center but preferred being "where the action is" with real writing in a one-to-one setting. A good writer, Tim feels that even with his own writing, he "walks the razor's edge between confidence and insecurity." He tends to fall on the confidence side of that edge, however. As he notes, the tutoring experience has exposed him "to a large range of styles and purposes," giving him more confidence for experimentation.

His tutoring questionnaire shows much more confidence and authoritarianism than either Susan or Kerry. He notes on the questionnaire that he has found fewer "editing situation and more elementary problems" such as usage problems. In describing his approach to tutoring, his plan of attack is to 1) read through and correct glaring usage errors; 2) tell the student what works; and 3) comment on structure, organization, and flow. To the novice tutor, he advises, "Be sure of what you know so you can speak with authority. Otherwise, you will be shut out."

That tone of authority comes through in the transcript of his tutoring session. Yes, he begins asking about the assignment as Susan and Kerry did. Unlike the former tutors, he asks the tutee for an outline and an introduction and conclusion and does not read the essay--at least at first. He then moves to the theme of the essay, modern music. In talking about the theme, he tells the student (just as he noted in his tutor questionnaire) what works and then interrupts the student when she tries to question. He prescribes how to write a conclusion, and he gives her positive reinforcement: "that's fine." When he reads the essay, he considers questions which arise as with "courtesy" and whether or not that term fits in the essay. He continues to refer to the necessity of having an outline, and questions about usage also pop up in the conversation. The tone of the essay--even though they, too, are dealing with the global problem of theme--is authoritarian. Rarely does the student have the opportunity to respond, and at the end of tutoring session--even though the student has said "all right"--it is not clear if the student will actually be able to revise the essay, given the tutor's suggestions. During the entire session, Tim asked only 3 questions, while dominating the session with 67% teacher talk.

Russ, 35, has worked in the Writing Center for two quarters, paralleling his assignment as a teaching assistant in the department while he studies for his master's degree. The most reluctant of the four tutors studied to work in the Writing Center, Russ found tutoring initially "mostly frightening--entering the realm of the unknown." A creative writer, he notes on his questionnaire that he feels very good about his own writing skills; his work in the Writing Center has not changed his writing, but his "intuitive sense of writing is now bolstered by rules." In tutoring, he "tries to find out what the student needs and provide it," explaining that as he continues to work as a tutor, he listens to the students more and is less didactic. His advice to novice tutors is "Be confident. Do your best to help the students. Ask questions if your [sic] not sure about something." Although he is quite confident about his ability as a writer, he is not as able a tutor.

Russ needs to continue working on being less didactic. In the transcript of his tutoring sessions, he begins not by asking about the assignment but by telling the student what she has done incorrectly and continues in this tone by informing her of what she "needs" to do. The student, seeing him as authority figure, asks what *he* thinks she should do, not making her own decision. To Russ's credit, he questions her

about her purpose. But when he has found out more of the context, he again tells her "what she needs to do"; and, she asks again what he thinks would be best. He tells her to "build those things into [the] opening. When she asks another question about the content of the introduction, he answers, "no," an emphatic directive. Then he gives her the definition of an introduction, followed by an explanation of the body of the essay, ending up with how to write a conclusion since he has assessed that her conclusion will need changing. After he has told her about organization and ideas, he moves the conversation to rules about paragraphs since she has one paragraph which is two pages long. In this transcript in comparison with the other three tutors, Russ asked fewer questions than the student, and his percentage of teacher talk was highest with 71%.

What can we determine from these case studies which will help us advise students on how to become better tutors? Which of these four tutoring sessions was the most successful? I would have to point to the first two--Susan's and Kerry's. In spite of the fact that all four of the tutors focused at some time on global aspects or revision of parts of the paper, Susan and Kerry did so consistently, commenting on surface aspects of the writing only when asked. Moreover, they were effective questioners, asking questions which focused the session on the student and her writing, not on the tutor--a method which James Moffett suggested in *Teaching the Universe of Discourse* from the student-writers, measure of their skill as tutors. They are both participants and observers, a quality North identifies as extremely important in "The Idea of a Writing Center" (439). On the other hand, Russ and Tim lived up to their own analyses of their tutoring; they "told" the student what to do and spent more time on the traditional talk of teaching--outlines, paragraphs, punctuation. What I did not expect to find in this study was the variance in male and female teacher talk from a low of 41% to a high of 71%; however, this confirms Robin Lakoff's thesis (Language and Woman's Place, Harper and Row, 1975) that females tend not to dominate a conversation--even with another woman--instead preferring (through social conditioning?) to elicit response through direct questions, tag questions, and intonation. In short, the two female tutors talked with the student writers, allowing them to dominate--or at least have equal part in--the tutorial session.

How could our more dominating tutors become better tutors? To improve the one-to-one instruction of Russ and Tim, we would want them to shift the focus of their tutorial sessions away from themselves to their students and work on eliciting more response from the students, not dominating the conversation so much so that the students did not feel that they could safely respond. However, even though we would want to work to improve their tutoring, they are not bad tutors, and they are not tutors in a fix-it shop; each one of these tutors focuses on the content of the student's writing. If I were diagnosing the health of writing centers from these four examples, then I would say that writing centers are remarkably sound.

Transcript: Susan

Tutor:
What was your assignment?
Student:
This was my assignment--and I'm down to there.
(reads assignment)
Tutor:
So, you're already done the procedure?
Student:
Yeah, I've done this. I'd like to see if I got the title and the thesis statement and basically that it flows and makes sense. And punctuation, overall.
Tutor:
Ok. What did you do here?
Student:
It was a survey to find out what kind of style of dress men find sexually attractive?
Tutor:
You're kidding. That's great.
Student:
No, we had four different styles, and we looked at the age and religion. It was based on a person's perception on what men value.
Tutor:
Ok. Fascinating.
(reads paper)
Student:
Can you do that? Can you say that? I always have a hard time with the thesis statement.
Tutor:
It's okay to do the thesis statement in a question form.
So, you don't like this part here?
Student:
I don't know. Can you do that? Could you put it's debatable as to what style?
Tutor:
(reads paper) Is this all clothing denotes sexual attractiveness? Or all clothing must denote sexual attractiveness?
Student:
It just denotes.
Tutor:
Well, I mean are you trying to say that all clothing denotes sexual attractiveness or that women try to have their clothing denote sexual attractiveness?
Student:
All clothing does denote sexual attractiveness and sometimes women try to and sometimes they don't realize.
Tutor:

Ok, is this a lack of sexual attractiveness.
Student:
It could be either, a lack of positive.
Tutor:
Then you need to clarify that; it sounds like al clothing.
Student:
Like saying an interest or a non-interest or something like that.
Tutor:
Ok, come into this paragraph saying something like the criteria or impressions or something like this also have to do with sexual attraction because you haven't talked about sexual attraction with this other part. It's best not to have a one-sentence paragraph.
Student:
(rewriting) Therefore, all clothing acts as a sexual stimulus to the observer. To start out something like that?
Tutor:
That's a possibility.
(reads)
Student:
Is there an apostrophe there?
Tutor:
No. (reads)
Who's your audience here? Just your teacher? Or does she want it to be for someone else?
Student:
She probably wants it to be understandable to anyone?
Tutor:
Ok. I'm wondering if you need to include your survey in an appendix.
Student:
Yeah, I did right at the end there.
Tutor:
"The survey also included . . . in order"; in order is two words.
Student:
OK.
Tutor:
Are you talking about the observer here?
Student:
Yes, the age and church attendance.
Tutor:
How about something like state of high school attendance, too?
Student:
Yeah, like you want background, like the state they came from. Habitat or background.
Tutor:
Habitat?
Student:
I don't know.
Tutor:
State of high school?
Student:
Okay, I see. Is that two words or a dash?
Tutor:
Let's look it up.
Student:

Or would you say fashion leadership comma and then go on?
Tutor:
Depends on what you mean.
Student:
Ok.
Tutor:
Also, are these questions?
Student:
They were, like, blanks that they had to fill in.
Tutor:
Then maybe you need to say questions such as age, if you want to call these questions.
Student:
What would you?
Tutor:
They were asked their age or. . .
Student:
Subjects were asked questions about their age, religion ...

Transcript. Kerry

Student:
Well, anyway, this is my inductive essay; this doesn't fit with he ending where my thesis comes in , or at least that what she said to try and work on, now the thesis says, "it's important to realize that it's not the outside of a person that you look at; it's the inside where all the feelings are at."
Tutor:
umhmmmm
Student:
And so, she says that this is more of what I'm saying. It doesn't tell you that you're looking for feelings; it tells you that you're looking at the second or third time.
Tutor:
Ok let's read through it and see if we can get a feeling of what you're talking about.
(reads introductory paragraph)
Student:
Yeah, it's supposed to be; there are a couple of different styles that we can use for this writing; she told us now it's like a suggested thing. In this inductive you don't start out with a thesis; you work into it and come down to your thesis, all at the end.
Tutor:
At the end.
Student:
In other words, you can't start your ideas without giving the reader somewhat of an idea of what you're doing. I guess she says that this somewhat of a idea isn't the right lead-in.
Tutor:
Ok, let's if we read through then we can pick out ideas to expand the opening paragraph.
(reads)
Ok do you want to take that part out?
(reads)

Student:
Oh-oh let me look at my own writing
(reads)
I was thinking of taking that paragraph out; that's why it's bracketed like that.
(reads)
Tutor:
Show me how you fit the thesis into here.
Student:
See that the beginning little idea didn't cover that and this is what the thesis is supposed to be, the little ending part.
Tutor:
From here down?
Student:
It's what happened in all those other situations. We got money, we got entertainment out of them. And we forget that they're human beings, we shouldn't treat them like that.
Tutor:
Now, let me see if I understand that right. You need to introduce the paper and expand the introductory paragraph but not state your thesis until the end.
Student:
Right, that's right.
Tutor:
Ok so the way you just explained it to me, the idea to introduce what you want say without stating your thesis, so maybe we can work with that. Do you have a piece of scratch paper?
Student:
Sure.
Now I see what she says. I realize that, that you're saying the first time I see some person that they're not different than I am that their inner parts are what counts, so I need something that suggests it s the inner feelings/heart that tells what you are.
Tutor:
Ok, so we need to say something about the outside, right; you talk about that a lot in the paper. How people judge by outer characteristics or looks, so write that down. Let's just throw out ideas and then we can put it together.
Student:
You know, I thought about using that 25,000 little cliches that every person uses, like "you can't judge a book by it's cover,"
Tutor:
ummmmm
Student:
But is that coming right out and saying what the thesis is?
Tutor:
No, it's not; in fact, it's an excellent paper the way you have it. You don't want to use a cliche. If people read that right off, I think they might
Student:
Figure it out?
Tutor:
Well, they would figure out, but sometimes if the person is using cliches then we don't take it serious.

Student:
Oh.
Tutor:
We think they're going to write in cliches.
Student:
Oh, so I need to come up with something like that but in my own idea or style that's not; I wrote 3 or 4 things but I just couldn't come up with . . .
Tutor:
This is good; what you have is good; we just need to add to it. So don't think anything is wrong with that. It's just an introductory paragraph to what's coming up in the paper; it's a preview. So This is a preview to only one idea, and you cover more ideas than that. So you could say possibly this is just an example, something to the effect "that throughout history, people have made jokes about others' deformities. They've used it for their own profit." Because these are points that you've made in the paper and these need to be brought out in the introduction
Student:
All right.
Tutor:
And I would end with--this is a good sentence; this is a good transition into the second paragraph. So I could end the first paragraph with this because this is your major point.
Student:
Well, she seems to think that this doesn't fit by itself or at all with the ending because you're not--it has to do people but it doesn't actually have to do with the thesis, and I'm trying to say you need to look at individual people. I guess that still is just a good transitional sentence but I guess I need to start out the next paragraph with what has to be or suggesting, you can't say, since you're not allowed to have a thesis since you have to work your way all the way down.
Tutor:
Let's try and expand that ok?
Student:
Ok
Tutor:
Pretend I've never read this paper and I don't know what you're talking about and you're going to tell me about it and you're going to write a paper about this and this idea and you explain it and you keep track of the ideas you explain and then work them into the paper.
Student:
That could work. I never thought of that.
All right. Well what I can do is a chronological listing of incidences of judgments made against people because of outside or actual physical appearance instead of their actual feelings or inner prson.
Tutor:
Ok
Student:
While I'm taking these and make a comparison, too. And then I actually move into examples of different societies.
Tutor:
ok

Student:
You get to that and after 3 or 4 examples I make analogy to coal, which may be outside ugly but may also be beautiful.
Tutor:
If we look deep enough? And uncover?
Student:
The thesis itself feelings emanate from the heart and not the outer body.
Tutor:
Ok, so think about what you just said and the point you covered and that's what an introductory paragraph should lead into. How could you fit those ideas together?
Student:
See, I don't understand what you're trying to say about the intro. Let me show you an example. This whole thing in this one sentence gives the entire idea.
Tutor:
Ok, let's read that sentence.
(reads)
Let's try something like one sentence which won't state your thesis but gets your reader mentally prepared for what's coming.
Student:
All right, I catch that. Sounds ok. I was wary about using the full type paragraph which would give away too much of the paper. This suggests what could be.
Tutor:
Right, just a hint.
Student:
Thanks for the ideas. I just wanted to come up with something. She didn't have the time to talk, and I thought I'd come up here and see what would happening. I understand what's happening.
Tutor:
Ok great.

Transcript: Tim

Tutor:
What was the assignment?
Student:
It's supposed to be a definition essay, English 101.
Tutor:
Ok, and what was your word?
Student:
He said you could define a word or explain something.
Tutor:
Do you have any kind of outline for this?
Student:
Well, kind of. I drew one.
Tutor:
Ok, I'd like to see something more in the form of --something where

you've got an intro and come to a conclusion.
Student:
Ok
Tutor:
And then what you need is a theme, and that them can be anything.
Student:
Like the title I put? Modern Music is Not Noise
Tutor:
I see. I could have sworn that said hot noise. All right then that will be your theme, modern music. Ah, I think that this is probably ok for that first paragraph. You might want to give their definition and then yours.
Student:
So give. . .
Tutor:
So b and then a. Depending on how it works best for you. But then down here in your conclusion you're going to restate.
Student:
What was said in the paper?
Tutor:
Yes, restate the theme and summarize. The trick in the conclusion is to not say the same things that you've already said but to go beyond that. So what we're going to do here is list reasons why modern music is not noise; not everyone likes the same thing; that's fine.
Student:
Did I introduce the paper right?
Tutor:
I think so.
Student:
See, he said introduce it and start off by giving examples, you know. Ok. This is where you're starting here, your second draft, right, and I'd say right down here is where you want--your last sentence of your intro should be a strong sentence, what you're going to talk about. This is a long intro, but I think that you're ok in that respect. Ok, when you say courtesy, how would say that relates? I think people should respect what other people likes, I mean, not everyone is going to like the same thing.
Tutor:
I think maybe you need to--you've said people don't like the same things and I think courtesy is a part of that. Let's keep reading and see how it works. (reads)
Student:
I missed a semicolon there and also a comma.
Tutor:
Well, or you could use the semicolon and get rid of the also. That might sound better, just get rid of the also. I think that maybe instead of courtesy you may have to defend your music.
Student:
Ok
Tutor:
You know I see courtesy down here in your outline, but I don't really ever see it mentioned up here. I think it's just a question of structure; you need to get an outline you can live with.
Student:

This is my outline, but he never stressed writing one.
Tutor:
As I say . . .
Student:
I'm glad you're helping me with that, because I don't know how to use one.
Tutor:
Well, ok.
Student:
And it's the end of the quarter.
Tutor:
Well, I think that this will work for you in terms of an intro and an conclusion, and what you've got to get here is a theme; it's got to be one theme, something you can support.
Student:
That's true. I did that.
Tutor:
Yes, I think so. I think that these two turned out to be pretty close to the same thing. I think you'll want the "disagreeable sound" here and maybe you could even come up with--you're basing your whole paper really on this first paragraph, and I think you're going to have to try to defend your music a little more, rather than just your right to listen to what you want. You're saying that modern music is not noise. I would say think in terms of defending your music more.
Student:
All right.
Tutor:
Ok?
Student:
Thank you.
Tutor:
Uh huh.

Transcript: Russ

Tutor:
What you've done here is start off making kind of a general statement and then you've gone into some examples.
Student:
ummmhmm
Tutor:
What you need to do is break it off-break the paragraph off just with the general statement you're making and it will strengthen the whole paper.
Student:
ok
So do you think I should make an opener or just make a new paragraph?
Tutor:
Well, exactly where --what's the general thrust up here?
Student:

It's about 2 year olds, 1-2 year olds and 3-5 year olds and the care they need. And you know the different kinds of caring they need and what the teachers give them and then I talk about parents in the pre school and grandparents
Tutor:
What do the parents and the grandparents do?
Student:
They would just help out
Tutor:
Just kind of interact and help out?
Student:
Just help the teachers and stuff and then I talk about the diference between structured and unstructured in preschools.
Tutor:
Are you talking about the structure? Which is the ideal that you're talking about?
Student:
I like the structure better so I talk about the structure but I also, because the preschool is unstructured, but I talk about both.
Tutor:
ummhm
Student:
ok so there are many differences.
Tutor:
So what you've got here so far is basically just saying that children from 1 to 2 need a lot of attention in your opening because this is the time they're developing their large motor skills . But that doesn't really cover everything you told me, so what you need to do is add these other things and try to make them coherent.
Student:
So do you think I should, from here down just keep that and add about the 5 years old?
Tutor:
That's good. Yeah, see there's a transition here from 1 & 2 year olds and what they need to 5 year olds and what they require so and you also might say something about that while 1 and 2 years seem to prefer a more structured type of setting to a more structured setting to when they're five. Yeah, so build those things into your opening. And then when you start giving examples of some of the stuff that will be your 2nd paragraph.
Student:
Ok should I talk about the parents and grandparents?
Tutor:
In the opening? No.
Student:
ok
Tutor:
Because that's specific so you want to kind of; your opening is just kind of introducing the reader to what's going to be going on in your essay.
Student:
ok
Tutor:

And you want to cover the general points. And then the body is going over specifics and telling us what your main point is.
Student:
ok
Tutor:
And the ending, I tthink you're going to have to change the ending a little bit ; it's good if it were just about just one
Student:
ok (she answers)
Tutor:
Yeah. Your ending should tie in with your opening and should kind of sum up everything that you've said.
Student:
ok
Tutor:
In other words, you might have a kind of like a statement to make about everything, like I think that it's best for the 1 and 2 year olds to do this and cite an example on why and then sum up.
Student:
Then do you think I should talk about how the other teachers feel?
Tutor:
That's not bad.
Student:
Ok so I'll just type up another paragraph about the program
Tutor:
Yeah, try and tie all the different aspects together.
Student:
ok, that's nice
Tutor:
Yeah,
Student:
Ok
Tutor:
What you're doing here is having very long paragraphs on these last two pages which aren't well actually
Student:
It'll look shorter when it's typed.
Tutor:
What kind of--do you have any specific rules you follow to begin new paragraphs?
Student:
When I'm doing paragraphs or doing a paper?
Tutor:
When you're deciding, no doing a paper. When you're deciding when to do a new paragraph.
Student:
When I'm talking about something different.
Tutor:
ok
Student:
Going on to another subject.
Tutor:
And sometimes they an be a lot of difference between subjects. There's a big change and then at the first there are subtle changes.

Student:
Ok so could this paragraph be shorter?
Tutor:
As long as you are talking about the same thing, they can be as long as you want. There are breaks which may be subtle.
Student:
The grandparent paragraph.
Tutor:
It looks like you might have to break that up. There are almost two pages there.

TUTOR QUESTIONNAIRE

1. What did you think tutoring would be like when you first started?
2. Describe your approach to tutoring.
3. How have you changed as a tutor?
4. How do you feel about your own writing?
5. Has your writing ability changed because of your tutoring? How so?
6. How do you know when you've done a good job with a student you've been tutoring?
7. If you were advising a novice tutor, what "principles of tutoring" would you offer?
8. Why did you decide to become a tutor?
9. What is your major? Minor?
10. What is your age?
11. How long have you been a tutor?